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Establishing guidelines for producing audiovisual recording for ergonomic assessments

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Abstract

Trajectories in establishing guidelines for producing audiovisual recording for ergonomic assessments. The goal is to organize a basic set of instructions for the Ergonomics professional to proceed the audiovisual making. Considering this task a Service Design (or better a Design for Service), it follows the idea of a generating base that will determine which action or design procedure is necessary. In this sense the centrality or importance of the operator or working person around whom the audiovisual gravitates is unquestionable, valued his vision and his understanding of the working scenery. The formulating of this joint direction (operator and ergonomist), incorporates procedures that are made possible by new and inexpensive technologies such as cameras that can be attached to operators bodies and cellphone video cameras. And shall deal with the difficulties a non expert in video-making will have, such as ideal framing, timing, etc as well as notions how to handle a camera not be shaky, how to approach and deal with the operators etc. The ideas of Kimbell point to the nature of the design for services as exploratory, changeable, and improvable are a reference for this proposal as well as Zizek's, that show the need of different points of view to better understand a certain reality. We may think also of Rancière that identifies new ways of discoveries that can be called art. The proposal is to abolish the separation between the one that has the camera and the one that is videotaped and in this sense it becomes a joint production where the operator is decisive.

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1. Theory

It takes as reference Lucy Kimbell's ideas on Design for Services that define the understanding of the wide range of services and the transformable, exploratory, improvable design process for services (understood by her as different than service design) and SlavovZizek's "Vision for Parallax" that points to the need of alternative points of view as a way to a better understanding a reality. Postulating that the path necessarily passes through the worker vision of his own working conditions, it refers to Jacques Rancière ideas to identify the finding of new expressive and transforming ways, spaces of discovery that can be called artistic expression.

2. Objectives

Lay the foundations that support the formulation of teachings for audiovisual production that purports to have as key figure the worker with his vision and understanding of his work situation. Speculating on paths and alternatives and pointing out the decisive points for such targeting.

3. Who benefits?

After all to whom is the service? The proposed teachings formulation to make an audiovisual record of the work for ergonomic purposes has apparently clear a clientele: The ergonomists and all who intend to make an audiovisual of the working conditions for ergonomic analysis purposes. The site of this process of knowledge is the University. This same University also benefits from this service, gaining substance and importance as a radiating centre of learning and knowledge. On the other hand the understanding of the importance and the valuation of the worker and his vision of his work situation, has the ultimate intention to encourage the improvement of working conditions, which can also be understood as a service, that is after all the main goal.

4. Changing the point of view: The vision of the one who works

Propose the view of the one that actually experiences work, participating in the video-making himself, being able to see himself within a reality. Lacan designates the subjectivity: the dependence of reality towards its subjective constitution: The image is in my eye, but I am also in the picture. I as subject and object of me. SlavovZizek in his work: "The vision in parallax" indicates the prospects of transformation, that the changes in points of view cause. Changes in the eye of the beholder, Subjectivities contributing to objectivity.

5. The worker as author, as director of the shoot

In this sense the ultimate goal is to give voice to the worker (as one who knows better than anyone their work situation) enabling his participation in the process of videotaping the working conditions. This guideline determines and directs all documenting initiative, contributing to: solidify the conscious participation of the worker in the production process, encourage the development of critical capacity claims, develop expressive and communicative skills through the audiovisual language, improve working conditions generate other motivations and unexpected developments. The formulating of this joint direction (worker and ergonomist), incorporates procedures that are made possible by new and inexpensive technologies such as cameras that can be attached to operators bodies and cellphone video cameras. And shall deal with the difficulties a non expert in video-making will have, such as ideal framing, timing, etc as well as notions how to handle a camera not be shaky, how to approach and deal with the operators etc.

6. Could documenting work in video be considered art?

According to Jacques Rancière in *Aesthetics and Politics* political dimension of art lies in its ability to produce dissension, the disrupting the established supply of sensory and reformatting of the ordinary. The action from the authorial gesture of worker may or may not art, but certainly it will have the opportunity to own these qualities mentioned by Rancière.

7. Pilot experiences

The experiences in the making of audiovisual pilots, the lessons and conclusion results, are to provide data and information for corrections and reformulations in the final establishment of the service design that is the guidelines for producing audiovisuals of working conditions, confirming and reiterating the understanding, according to Suzy Kimbell, of the exploratory process of design for service. Operational issues will certainly come up as the process is ongoing. We have already a few feed backs from ergonomics professionals interviewed that showed a wide range of learning needs: information on technical issues related to lighting and equipment, how to position the camera to get an accurate picture of the working situation etc, as well as how to contact and establish a trusted liaison with the worker. Also something to be worked on is how to avoid the immediate glamorizing effect of being on camera.

8. Conclusion

The research and experiences will lead to the modelling of knowledge and teachings required to better carry on the task of videotaping working conditions. Also the participation of the worker in the process of documenting in audiovisual his working conditions will lead to a more accurate and real image of the working situation, enabling ergonomic assessments that will lead to the improvement of the working conditions.

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